

Variety is the Word in Wraps

BY SARA MARSHALL COOK

Much Is Offered

WE MAY enjoy just as much latitude in the choice of our wraps as in dresses. To-day women do not follow as blindly in fashions as they formerly did. A few years ago two or three styles took precedence over all others each season, consequently we saw our dresses, hats and wraps duplicated at every turn. Now women refuse to accept a fashion unless they find it suitable and becoming, and they absolutely demand a great deal from which to choose. For this reason much more is offered them.

The taffeta wrap for both day time and evening is very smart, but we see quite as many satin coats and capes shown by the leading designers and worn by the best dressed women. While nothing can ever take the place of the good, substantial cloth wrap for general wear, there are more silk and satin coats seen this year than ever before.

With the vogue for lace, it is but logical that we should have lace wraps. Callot is responsible for the transparent lace wrap, one of the greatest extravagances as well as one of the greatest novelties of the season.

Her models in nearly every instance are pleated at some point. At the center of the page is a Callot cape of lace showing one way in which she introduces pleating. The pleated portion is of chiffon.

Charming Wraps From Other Days

NETS and veilings, as well as chiffons are used to make transparent wraps. When worn over a bright colored frock or a gown with a huge, bright colored sash, the effect is very beautiful, for the wrap serves to shadow the frock. The sashes and other bright colored garnitures are lovely, showing through the nets. The great dressmakers do not confine themselves to black for these wraps, but use very bright colors. The bright colored ones appear often over black dresses.

There is much in the way of inspiration to be had from very old-fashioned wraps. The charm of other days is faithfully mirrored today in hip length and shoulder capes composed of tiers of lace—preferably Chantilly.

Modern lace capes are made over bright colored linings to be in keeping with the demand for cheerful hues in clothes. Our great-grandmothers would have been very much surprised—perhaps shocked—had they known that during the hot midsummer days of 1920 replicas of their lace capes, heavily trimmed with fur, were to be worn. In olden times women dressed according to the seasons and would have thought it a huge joke to have a filmy midsummer cape literally dripping fur. A little fur used as a trimming for lace is really charming. A great deal of fur is equally charming but rather uncomfortable on days when the thermometer flirts with the 100 mark.

Bright Colors That Shine Through Lace

I HAVE just seen a cape formed by three full flounces of black Chantilly posed on a foundation of French blue satin. The cape ends at the waistline in the front, but is several inches longer at the back. A broad band of sealskin forms a collar which stands straight up and well out from the neck, continuing down one side of the front, which wraps around the wearer in surplice fashion so that there is a wide band of fur diagonally across the front.

Placing lace and other transparent materials over bright colors appears, too, in dresses. For instance, an afternoon dress shows a foundation of flame colored chiffon with a waistline blouse and tunic skirt of brown chiffon. The tunic is open



Black satin coat with drapery in Grecian effect. The draped portion may be detached and the coat worn without it. At the right of it is a coat of white alpaca trimmed with monkey fur, which is still popular

At the left—One of Callot's transparent coats inspired by the old-fashioned lace capes of our grandmother's day. Above—A coat of beige cashmere trimmed with pleated frills of organdie, and a traveling coat of blue serge combined with blue and green plaid cloth

at each side to reveal a cascade of écarle lace, and the bodice is overhung with the same lace in panel effect both back and front. The frock has a broad brown ribbon sash fringed at the ends and hanging several inches below the skirt, which is very short.

The upper portion of an evening cape is of brown satin and the lower part consists of four tiers of brown Chantilly lace. It is lined with brown Georgette crepe and trimmed with mink at the point, where the first flounce joins the satin as well as around the deep shawl collar.

The Models Agree On Big, Puffy Collars

WHILE most of these lacy things are short, wraps may be of any length. In lines they are extremely full—this is especially true of those of taffetas—or wrap closely about the figure and are as tight as can be about the ankles. These latter characteristics apply more especially to satin models. One thing they agree upon, however, that is the big, puffy collar. We rarely see a collar that is shaped at all or in any wise tailored. They are just big pieces of the material gathered up in the puffiest sort of way.

Linings are very handsome. And as the preference appears to be for wraps of brown and black, color is introduced in the lining, which is made to show by some subtleness of cut or mode of draping.

A long evening wrap of brown

and gold brocade has an opening down the entire length of the back, revealing a bright blue lining. The back portions are open to a depth of about three inches at the neck, but overlap each other at the hem. Each side is edged with brown fur and the wrap has a big, puffy collar of the material encircled by three narrow rows of the fur.

A perfectly enchanting full length wrap of soft black satin is lined throughout and collared with flame colored marabou. When the dark-haired woman who wore this at a fashionable restaurant threw it back over her chair it had the appearance of a huge, feathery rug. The coloring of the marabou was marvelous and made a striking contrast to the black satin. In design the cape was nothing more than a long straight cloak; the interest lay in the lining.

A Harem Effect In a Satin Cape

A BLACK ciré satin cape that Renee has sent to America from her famous house on the Champs Elysees is trimmed on the sleeves, at the bottom and on the sides, which are slit, with monkey fur. It is lined with bright red satin which shows in a careless fashion according to the manner in which the garment is wrapped about the body. The feet may be slipped through the slits to give a harem effect.

Taffeta capes are made both with and without linings. A handsome lining, however, gives an important appearance. When lined, some ar-

rangement of drapery is made so that the inside of the cape is visible.

A new taffeta cape is made with a deep yoke that comes well down over the shoulders. The top of the main portion is pin tucked and attached to the yoke. This, of course, makes a voluminous garment. Great loops reaching to the feet form the sleeves. They are faced with gorgeous green and silver brocade. The yoke is topped by a collar which is simply a straight piece of the material doubled and gathered at the neckline.

There is another wrap in which the front continues over the shoulders like a scarf, in this way forming a half sleeve, and is caught together at the back to make a hood, which is weighted by a heavy tassel. Black crêpe de chine is the fabric chosen for this model. It is embroidered in pearl gray silk and lined with gray crêpe de chine.

Straight Wraps That Look Like Dresses

FLAT box-pleated ruching is a favorite mode of trimming

wraps. The pleats are quite wide and pressed flat, then the edge of each little pleat is turned back and pressed. This form of trimming is used on a sleeveless cloth coat which is of a midnight blue Poiré twill lined with russet colored crêpe de chine. A double collar, which stands up in the back, is about five inches wide. An overcape starts at a yoke depth and is sufficiently long to just cover the elbows. This cape, as you will see, serves in place of sleeves. Here, too, we see the pin tucking so much in evidence in present-day coats. There is a succession of the tucks around the entire top of the overcape, which is edged with a sort of box-pleated ruching. The bottom of the coat also is encircled by the pleated ruche.

As was the case in the winter, a number of the straight wraps look exactly like dresses. One of these—second figure from the right of the page—shows a smart little red-tinged developed in beige tasha.

the ever popular cashmere serge, trimmed with pleatings of blue organdie.

There are little black satin coats that look even more like dresses than the one just described because they have the low blousing waist, encircled by a sash, and a full short skirt. Coats such as these have many uses. They are suitable for morning, afternoon, for traveling, for sports and even for the evening to cover a light, filmy frock.

A New Ribbon Lends Tone to This Coat

I HAVE in mind a satin coat of this sort that a famous American dressmaker is making for the wardrobe of his most exclusive clients. It is black and the satin is of a very soft, fine quality. A new ribbon is used to trim it. The ribbon is about four inches wide and woven in dark red and black, a conventional pattern of the red showing through the black threads. On either side is a black border. Three rows of this ribbon encircle the skirt and also trim the collar and the cuffs of long sleeves.

A straight-line coat of black satin features a trimming in which the effect of a two-tone ribbon is cleverly obtained by stitching motifs of King's blue twilled ribbon to a rough satin ribbon also twilled. This trimming is placed down either side of the front, around wide cuffs and forms a band in a big turnover collar. The sash is just a slender piece of the black satin.

Mme. Lanvin has made for some of her American customers a navy blue Poiré twill wrap with three-quarter length sleeves like the

sleeves of a dolman. This wrap is heavily embroidered in coarse white mercerized cotton threads. Here we see another remarkable lining, for half of it is white and half navy blue silk, the two being joined by a silver ribbon. Pin tucks appear on this wrap, running in solid rows from the neckline to well over the shoulders.

A Wrap in Plain And Plaid Wool Serge

A WRAP developed in plain and plaid wool serge is shown at the extreme right of the page today. Blue serge is the material used. A straight hanging cape-back has a lining of green and blue plaid and the plaid is repeated in the collar. The cape is cut in one piece with the front.

Other plaid wraps are on the order of the traveling coats beloved by Englishwomen. An interesting one of plaid velours—navy blue, tan and green—is in regulation coat style drawn in slightly at the waistline with a black patent leather belt. There is a deep overcape that is attached to the neckline of the coat itself by means of buttons and buttonholes. This model, recently imported, is a favorite with Frenchwomen, who consider it very smart to carry the little cape on the arm. The lining is of brilliant green silk.

A navy blue duvety motor wrap has as its most unusual feature a collar of blue and white checked angora that continues down the entire length of the front at either side. The angora appears again in the form of tabs protruding from the side seams as well as in large patch pockets.

All in the Handle

WOMEN have carried aids to beauty in the form of powder and rouge in many different receptacles, even in the handles of their parasols, but never until this summer have handles of parasols and umbrellas been converted into miniature beauty parlors containing rouge, powder and lip sticks. Old snuff boxes are being collected and mounted on the sticks of parasols to serve as vanity cases.

Why so much energy is being expended on such things is rather difficult to determine. The vogue for odd, almost freaky handles, originated in Paris.

Since the craze for extravagant non-essentials in dress that indicates plenty of money to spend has swept over the world, makers of these utility articles cannot be blamed if they set to work to reap the benefit of the demand for costly and eccentric details of the toilette.

Umbrella and parasol handles containing electrical flashlights were designed to enable women to read theater programs with comfort and to be of material assistance in lighting the way on and off cars when it is dark. As a matter of fact, these have considerable use as well as being a fad.

There is nothing strikingly new in the shapes of either parasols or umbrellas. Umbrellas are still short and clumsy looking, while parasols are of medium size and have long handles.

Gayly Painted Paper Is Used in Parasols

TAFFETA, always prominent in these, is used probably more than any other material, although for the country we have sunshades of calico, pongee and even glazed paper painted in gay designs.

Brown is still the fashionable color for umbrellas, but in sunshades we see a riot of bright hues. Soon in one of the shops is a bell shaped coral colored taffeta parasol that looks, when open, like a huge flower, as it is composed entirely of pivot edged scallops that give the appearance of petals. It has a slender ivory handle treated in such a way as to indicate age and carved with tiny Egyptian figures.

Another, in the shape of a bell, consists of rows of old blue taffeta—a real French blue. It is bordered with Dresden ribbon in an old tapestry design. The top of this sunshade is rather flat, but the sides curve like a real bell. In order to be in keeping with the new wraps, a tiny box pleated ruffle of moire ribbon goes about the edge. It has a plain wood handle with a pierced amber tip.

One has the top made of white satin brocaded in velvet in shades of brown, red and blue, with narrow ruffles of old blue taffeta around the edge. Half way up the parasol is a large pleated ruffle of the taffeta caught to each rib in the effect of a sunburst.

A Sun-Ray Effect In a Taffeta Sunshade

AN all French blue taffeta parasol has twelve rows of hand shirring around the top, some parts gathered tightly and others loosely, giving a sun ray effect. Two pivot edged ruffles, one around the shirred top and the other at the edge, serve as trimming.

All the lovely, old-fashioned checked and flowered taffetas in light colored patterns seen in the dresses for midsummer are duplicated in parasols. One of checked taffeta—wistaria with white—has four narrow pleated ruffles at the edge and a rosette of the same silk on a light wooden handle.

It is not surprising to see striped awning cloth in country parasols. In fact, it is such a logical material for these that we wonder why nobody appears to have thought of it before, for, after all, an awning is a sunshade on a huge scale. These awning parasols are like the short, heavy, English umbrellas.